

SO LONG, MOTHER

AL. JOLSON'S
MOTHER SONG



LYRIC BY
RAYMOND EGAN
AND
GUS KAHN

MUSIC BY
EGBERT
VAN ALSTYNE

5

JEROME H. REMICK & CO.
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SO LONG, MOTHER

Lyric by
RAYMOND EGAN & GUS KAHN

SONG

Music by
EGBERT VAN ALSTYNE

Marcia

The musical score consists of five staves of music. The top staff is for the piano, marked 'Marcia'. The second staff is for the voice, starting with a 'Vamp' section. The lyrics begin with 'Oh mother dear a lit - tie tear is'. The third staff continues the vocal line with 'Oh mother dear each vol - un - teer must'. The fourth staff shows the piano accompaniment again. The fifth staff begins with 'glean - ing in your eye' followed by 'Your lips are all a - trem - ble as you say good - bye to - day'. The sixth staff continues with 'Some leave a love who may for - get When'. The seventh staff starts with 'hear me say "good - bye"' followed by 'The Stars and Stripes are call - ing now On ev - ry moth - er's he has march'd a - way'. The eighth staff continues with 'But I leave one wholl not for - get That's why I'm might y'. The ninth staff begins with 'boy glad' followed by 'From Maine to dear old Dix - ie They shoul - der arms with joy'. The tenth staff concludes with 'For you're the on - ly sweet-heart That I have ev - er had'.

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Chorus:

So long my dear old la - dy don't you cry Just kiss your
grown up ba - by boy good - bye Some - where in France I'll be
dream-ing of you You and your dear eyes of blue
Come let me see you smile be - fore we part I'll throw a kiss to cheer your
dear old heart Dry the tear in your eye Don't you sigh don't you cry So long
moth-er kiss your boy good - bye D.S.
So Long Mother - 2

The sheet music consists of eight staves of musical notation. The top two staves are for the vocal part, with lyrics written below the notes. The bottom six staves are for the piano, showing chords and bass line. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The vocal part starts with a melodic line, followed by a piano accompaniment. The vocal part continues with a lyrical melody, and the piano part provides harmonic support with chords and bass notes. The vocal part concludes with a final phrase, and the piano part ends with a dynamic instruction 'D.S.' (Da Capo). The page number '2' is visible at the bottom left.

